THE CINEMATHEQUE

'78

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**

SUNDAY, DECEMBER 3

New British Film: Serial Form

WITH FILM SCHOLAR DEKE DUSINBERRE IN PERSON

"As part of the avant-garde's continual quest for new forms, recent English film-making has superseded the limitations of the 'structural' film which dominated the avant-garde scene for nearly a decade. By stressing the interrelationship pf a flexible series of segments, this 'serial' approach invokes the earliest cinematic principles of temporality (the experience of a simple succession of images) and refutes the current tendency to re-investigate narrative strategies. Serial form admits a variety of visual styles, united in their commitment to a serial organiastion of images." --D.D.

Deke Dusinberre is a film scolar who is most noted for his articles in Screen and Afterimage. This program will include a slide -lecture plus the following films: TEN DRAWINGS (1976) 20 min. by Steve Farrer, NOTES FROM LIGHTMUSIC (1974-7) 25min. by Liz Rhodes and SHORT FILM SERIES(1976) 21min. by Guy Sherwin

Janis Crystal Lipzin as Amelia Erhardt by Nancy Rexroth

THURSDAY, DECEMBER 7

The Films of Janis Crystal Lipzin

JANIS LIPZIN IN PERSON

Janis Crystal Lipzin is a key figure in the new generation of West Coast filmmakers who are involved in explorations of light. Herself an activist in the nationwide independent film community, Lipzin founded San Francisco's Eyemusic Filmworks series, teaches filmmaking at Antioch College in Ohio, and continues "gathering light molds" by means of film, video, and photography.

Janis' first one-person show at the Cinematheque will include:

BUFFALOFILM (1973-4) 12 min. - "An assemblage of images gathered in Buffalo, New York, and in Manitoba on a buffalo reserve in 1973. Related to an abstract expressionist process of editing based on intuitive visual cues rather than ontological or associative meanings." - J.C.L.

L.A. CARWASH (1975) 9 min. - "...takes an existing reality, an organic whole (the Village Carwash in Los Angeles) and submits it to a destructuring and dissecting that renders the commercial establishment a footnote to the process..." - Richard Kaplan

THE FACTS IN THE CASE OF M. VALDEMAR (11.83 MINUTE VERSION) (1976) - "Two strains dominate the film... one celebrates a delight in the mesmeric state induced by the random repetitive movements of a mechanical toy car with its flickering colored light and the second traces recollections of the humorous process of shooting the film." - J.C.L.

PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM (1973-6) 16 min. - "Its three sections experiment with different modes of perceiving light. Although Lipzin's images, like the images of many filmmakers, are simply recordings of natural occurences, PERIODIC VIBRATIONS... is a testimony to the beauty and originality of Lipzin's eye..." - Linda Dackman, Cinemanews

THE BLADDERWORT DOCUMENT (1978) 12 min. - "Continues my diaristic gathering of 'light molds' begun about five years ago with Super-8 mm. equipment. Here I play with light: pick it up and embrace it, throw it around, pinch it, and wiggle...With vignette appearances by Joyce Wieland, Carolee Schneeman, Beverly Grant Conrad, Nancy Rexroth, and Tony Dallas.

MOTEL DISSOLVE (1978) - A world premiere!

SUNDAY, DECEMBER 10

The Films of William Farley

WILLIAM FARLEY IN PERSON

Bill Farley is well-known in the Bay Area and beyond for his inventive welding of a highly developed visual sense to an uncommonly open awareness of social issues lurking below the surface of everyday life. His various films have been prize winners at most of the major independent film festivals: Ann Arbor, Bellevue, Rotterdam... The Cinematheque program will include a partial retrospective of Farley's career in filmmaking, followed by a "preview" screening of a new, feature-length film, MARTHAIN, THE IRISH FILM, that is nearing completion as these notes go to press.

The retrospective portion of the program will include:

SEA SPACE (1972), 8 min. - "... shot in the South China Sea in 1972. The film is a documentation of a conversation I had with a fellow crew member, who confesses his responsibility in the deaths of a group of Korean fishermen. The film is edited in a manner which allows the story to unfold without revealing the identity of the storyteller." -- W.F.

BEING (1975), 10 min. - "A man sits in front of his TV set. The program that he does not watch is a montage of popular culture images (old movies, commercials, news clips) and original footage. Accompanying the fleeting and flowing images that appear on the TV screen is a loosely synchronous narrative on the evolution of man's belief systems... Is TV more real than reality? It is in this film." -- W.F.

THE BELL RANG TO AN EMPTY SKY (1977), 5 min. - "William Farley has taken one of the many tragedies, buried in American history, which befell the American Indian and, through the voice of Dennis Banks, created a tight, perceptive visual and aural interpretation of the events. The selection of images, their iconography and meaning effectively explored through their juxtaposition, creates a powerful work." -- John Hanhardt, Whitney Museum of American Art

The evening will conclude with the first public showing of MARTHAIN, THE IRISH FILM, in its first cut. "Marthain" is, literally, "the art of survival". The word is Irish, and the film is an in-depth look at the essential Irish spirit and the gift for survival that characterizes that people, as demonstrated by the lives of three very special but representative Irishmen. Reverend James McDyer is a Catholic priest who founded the first community cooperative in Ireland, and who tells a generally overlooked side to the ancient story of struggle for a free, united Ireland. Martin Brennan is a shaman, an expert on Irish power places and Megalithic stones, who speaks about his research on power places in Ireland and throughout the world. John Molloy is a comedian, a film and stage actor who studied with Marcel Marceau before returning to Dublin to write and perform in dozens of reviews, one-man shows, and musicals. In MARTHAIN, he re-enacts four stories from his boyhood experiences with a travelling company of actors. In addition, the film is peppered throughout with found and documentary footage of Ireland and the Irish, serious Guiness drinkers, voices and images of JFK, Brendan Behan, and Dan O'Neill, who also provides the perfect Irish joke, along with other clues to the magic of the Irish spirit.

THURSDAY, DECEMBER 14

FILMS FOUND IN A BOX

TERRY CANNON IN PERSON

FILMS FOUND IN A BOX is a program of found footage, discovered and presented by Terry Cannon, a Los Angeles journalist and program director of Pasadena Filmforum (sister organization of the Cinematheque). Earlier this year Cannon bought a box of films "sight unseen" at a garage sale in Pasadena for $30.00. After the footage was viewed and catalogued, he compiled a 90-minute program out of nearly five hours of material which included home movies, television shorts, commercials, test films, musical sequences, cartoons, etc. FILMS FOUND IN A BOX can be viewed on many levels--as entertainment as well as a definitive statement on 1950's American kitsch. The films that will be shown have not been re-edited except for damaged footage which was unsalvagable.

In the end this is a program which speaks for itself: "Return with us now to those thrilling days of yesteryear...Not far from my hotel room were the neon lights, the clamor,the grinding pace, the flashing headlines of a world going mad with power... Trim it to the bone, Ben...Friends are meetin' at the snack bar, there's real good eatin' at the snack bar, there's real taste treatin' at the snack bar... But first, here's a greeting from some special friends of yours, the champagne music makers...Put every nickel you can spare in real estate. Here's why..."

FILMS FOUND IN A BOX by Terry Cannon

FRIDAY, DECEMBER 15

OPEN SCREENING

Bring Your Own

Our open screenings continue to be well attended as we have averaged two hours of films at every screening. Therfore we will continue to provide this much needed service to the Bay-Area film community. Come early as no films will be accepted after 8: pm. 16 and Super 8 films welcomed. Admission: One Dollar or one film

ZACLEVEO by Kon Petrochuck

SUNDAY, DECEMBER 17

The Films of Kon Petrochuck

KON PETROCHUCK IN PERSON

Kon Petrochuck is a native of west germany who grew up in Cleveland and graduated from Kent State University. He has presented several one-man shows in the east including The Museum of Modern Art in New York City; the following notes are from that program.

"...the images and sounds I isolate, the events I produce are all significant to me--sometimes on a conscious level and sometimes on a level I myself am not aware. In the ordering, structuring these images and sounds, I explore--in a kind of a way--elements of my reality. Out of this comes new information; somehow this is educational in the information that is presented, and for myself in that filmmaking keeps me active in noticing new things." -K.P.

This evening's program will include:

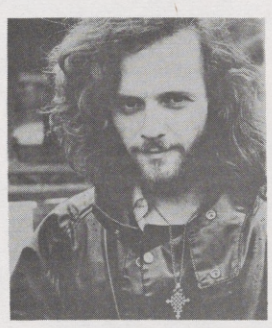
5 TEMPERATURES(1972) 13min. - "information about five people; each of the five sections divided into three parts--(i)in which the person gets his/her temperature taken with an electric thermometer, (ii)in which the person is in some normal activity, and (iii) in which the person is in a segment of film conceived by that person..." - K.P.

SITUATIONS OF DISPLACEMENT(1976) 13min. "six unrelated segments in which some sort of displacement occurs--visual, audial, temporal, physical and/or cerbral...an exercise in which disunity, and perhaps perplexity, may lead to reasoning or some sort of understanding." -K.P.

MOOMOONS(1975) 25min. "an experimental documentary about cows and the moon--two ancient deity symbols--and about modern bovine and lunar technology--one can descern relationships between the two subjects, particularly in birth, death, sacrifice..." K.P.

EXPLODED VIEWS (1976) 7min. "a simple film about multiple actions, reality, visual puns; an attempt to make a funny film about structure."-K.P.

Plus two recent films: STRIPSFILM(1977) 8min. and PARK (1978) 20min.



Andrej Zdravic

THURSDAY, DECEMBER 21

NEW YORK 1-5

ANDREJ ZDRAVIC IN PERSON

Still in his twenties, Andrej Zdravic is one of the most prolific and exciting lyricists of contemporary American cinema. Born in Yugoslavia he recieved his earliest film training from his father who is a plastic sergeon of international repute whose medical films stress the importance of directness, clarity and humanity. All qualities which figure strongly in Zdravic's work. His last show at the Cinematheque, just over a year ago, showed Zdravic to be an energetic young filmmaker of great promise, especially with his surgery film, PHENIX, of which Jonas Mekas wrote, "has an extraordinary visual and emotional power."

Tonight's program will feature the West-Coast premiere of NEW YORK 1-5 in which the city of New York is presented as never before. For he has captured or rather "created" extended moments of rare intensity as the skyscrapers appear to dance around each other, the streets themselves come alive in new visual rhythms- whole new worlds are seen in puddles, and the subways (renown chambers of horror) become monuments of simple beauty. Many films have been made which have captured certain aspects of beauty and humanity of that great city, but none have succeeded in transforming it utterly and directly as Zdravic does and with a lyricism one would hardly think possible. - C.V.

Also on this evening's program will be a series of short super8 sound films, his most recent work.

SUNDAY, JANUARY 11

Tribute to OFF-THE-WALL-CINEMA

Super 8 Films

Super eight is rapidly becoming an independent filmmaker's alternative to the inconvenience and economic drawbacks posed by other formats. OFF-THE-WALL Cinema has been promoting S8 mm programs of all sorts for almost two years in an attempt to offer a high quality showcase for filmmakers working in in that medium. The advantages and uses of this new format create exciting possibilities: mobility, simplicity of operation, economy and a fresh directness of concept. These factors combined with the growing acceptance of S8 make it a type of film folk art. This program features several approaches from various filmmakers who have been experimenting in S8 for sometime. Most of the films are being produced specifically for this show.

Works will be presented by: Bill Chayes, Wayne Smulen, Joe Gibbons-Gibbons, Gene Baressi, Joegh Bullock, Dana Plays and Patrick Miller.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation for Art in Cinema/339 Head St./ San Francisco, CA 94132

MONGOLOID by Bruce Connor

SUNDAY, JANUARY 14

Bruce Conner: Recent Films

BRUCE CONNER IN PERSON

Bruce Conner might not be the originator of the film genre in which found footage is cut to a specific piece of music. But one thing is for sure: he is the perfectionist of that genre. For no other living filmmaker has that innate sense of timing which is the backbone of film humor. Keaton had it and Laurel & Hardy had it: the thing which is undefinable because it is so spontaneous and at the same time absolutely inherent to the medium. Any filmmaker worth his salt can make an interesting splice, but to make that splice speak in such a way as to show us something of ourselves in a moment of laughter is quite impossible unless one be a true artist. For even though it doesn't have to be seen thus to be appreciated the cinema of Bruce Conner is at least as serious as it is funny. -C.V.

This evening's program will include:

PERMIAN STRATA (1969) 4min. -New Testament: R. Zimmerman version

MONGOLOID (1978) 4min. - Music: from "Mongoloid" written and performed by DEVO, the de-evolution band from OhighO.

A MOVIE (1957) 12min. - "is violence, destruction and death, and the film documents a kind of reversal of the evolutionary process." - Carl I. Belz, Film Culture

TAKE THE 5:10 TO DREAMLAND (1976) 5min. -"...a work that haunts like a dream but (unlike the relating of dreams, which is usually boring) holds viewers in wide-awake fascination because of his mastery of timing." -Stan Brakhage

CROSSROADS (1976) 36min. - Music by Terry Riley, A-Bomb courtesy of the Defense Dept.

THURSDAY, JANUARY 18

Dutch Films

DANIEL SINGELENBERG IN PERSON

Daniel Singelenberg is a Dutch filmmaker who comes to us reccommended by Tom Chomont. He lived for awhile in New Orleans where he worked as a groupleader in a mental institution. This will be the first time any of his films have been available in this country. Our program will include:

ANOTHER SHOT (1973) 5min. - A self-portrait

DANCING BOY (1976) 15min. -The Japanese dancer SHUSAKU.

DRINKING ALCOHOL (1976) 5min. -Five hours of real time covered by five minutes of film time. A person changing.

CHRISTMAS (1977) 3min. An angel on a music box found in a flea market.

VARIOUS PORTRAITS (1977) 3min. including: John Giorno, Joe Dallesandro, Stefania Cassini, William Moritz.

LOVER (1978) 10min. A portrait of Tom Chomont

EEN BEETJE GEK/A BIT STRANGE (1978) 25min. A portrait of the popular Dutch author, Simon Carmiggelt.

LIVED TIME by Martha Haslanger

SUNDAY, JANUARY 21

The Films of Martha Haslanger

MARTHA HASLANGER IN PERSON

Martha Haslanger is a New Yorker who has been featured on various programs there including her recent one-woman show at Millenium earlier this year. This is the first of what we hope will be many western tours. This evening's program will include:

LIVED TIME (1978) 15min. A non-spectacle whose "story" is a tribute to Eugene Minkowski. Time goes by with interruptions -- or we go by with interjections. There are perhaps two characters if you want them.

SYNTAX (1974) 15min. "is a small gem, exhibiting...a kind of joyful competent wit and strength. Haslanger prowls her camera through several rooms in an ordinary middle class house while her voice-over describes what we are about to see or have seen...wringing the changes of the relationship of the spoken word, image and the printed word. It is a wonderfully self-contained and seductive film." - JUMP CUT

FOCUS(1972) 3 min. A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

FRAMES AND CAGES AND SPEECHES (1976) 15min. "Haslanger shifts angles and isolates details of an urban intersection, while creating a distinctive vocabulary out of interspersed found footage, printed conjunctions, and a quirky soundtrack. Though it's difficult to crack her code the first time around, the fact is that this dense essay is sufficiently compelling to warrant repeated viewings. Haslanger is a distinctively self-possessed and origional talent." J. Hoberman, Village Voice

THURSDAY, JANUARY 25

LA RAISON AVANT LA PASSION and SOLIDARITY by Joyce Wieland

LA RAISON AVANT LA PASSION (1968-69) 80min.- "...is Joyce Wieland's major film so far. With its many eccentricities, it is a glyph of her artistic personality; a lyric vision tempered by an aggressive form and a visionary patriotism mixed with ironic self parody. It is a film to be seen many times." - P. A. Sitney, Film Culture

SOLIDARITY(1973) 11min.- "About a strike in which women are involved, but told in a very different way." J.W.

SUNDAY, JANUARY 28

S.F.A.I. Faculty Show

MANY FILMMAKERS IN PERSON

The faculty of the San Francisco Art Institute is certainly one of the best in the country. Nearly every genre is represented from dramatic narrative to animation to the personal and avant garde. Come see why this school continues to be so highly regarded by the world over.

Our program will feature:

ANCESTORS (1978) 3min. by Larry Jordan

CORNELL (1965) 9min. by Larry Jordan

MOONLIGHT SONATA (1978) by Larry Jordan

24 FRAMES(1977) 14 min. by Al Wong

PEACE MARCH 13min. by Anthony Reveaux

Plus new films (titles to be announced) by Mark Ellinger, Don Lloyd, Denis Pies, James Broughton, Al Wong, Simone Edary and George Kuch.